

Write your name here

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|---------|-------------|
| Surname | Other names |
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Pearson Edexcel Level 3 GCE

Centre Number

Candidate Number

A horizontal row of five empty rectangular boxes for writing, arranged side-by-side.

Music

Advanced Subsidiary Component 3: Appraising

Tuesday 22 May 2018 – Morning
Time: 1 hour 30 minutes

Paper Reference **8MU0/03**

You must have:

Resource booklet (enclosed)
CD and individual CD player

Total Marks

Instructions

- Use **black** ink or ball-point pen. You may use pencil for rough work on Question 4.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- You may listen to excerpts as many times as you wish.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.
- You are reminded of the importance of clear and orderly presentation in your answers.

Turn over

P52397RA

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P 5 2 3 9 7 R A 0 1 1 6



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SECTION A

Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box . If you change your mind about an answer, put a line through the box and then mark your new answer with a cross .

1 Bach, *Ein feste Burg ist unser Gott*, BWV 80: movement 2.

Listen to Track 1 of the CD and refer to Excerpt 1 in the resource booklet.

(a) Name the two types of voice singing in this excerpt.

(2)

(b) (i) Identify the chord heard in the second half of bar 2.

(1)

(ii) Identify the chord heard in the first half of bar 3.

(1)

(c) Identify the cadence heard at bar 8 (beat 4) to bar 9 (beat 1).

(1)

(d) Compare the two vocal parts heard in bars 9 to 14 by giving one similarity and two differences.

(3)

Similarity

Difference 1

Difference 2

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DO NOT WRITE IN THIS AREA



(e) Identify two keys through which the music passes, between bar 12 and bar 15.

(2)

(f) Describe the texture in this excerpt.

(3)

(Total for Question 1 = 13 marks)



P 5 2 3 9 7 R A 0 3 1 6

2 Rachel Portman, *The Duchess: 'Mistake of your life'*

Listen to Track 2 of the CD and refer to Excerpt 2 in the resource booklet.

(a) Identify the harmonic device heard in the lower string parts in bars 1 to 18.

(1)

(b) Identify the percussion instrument that is playing in bars 1 to 18.

(1)

(c) Compare bars 43 to 59 with bars 19 to 34 by giving one similarity and two differences.

(3)

Similarity

Difference 1

Difference 2

(d) Identify the type of non-harmonic note that is frequently heard in the melody from bar 35 to bar 42.

(1)

(e) Describe the tonality of this excerpt.

(2)



(f) This music accompanies a scene in the film in which the Duchess realises her marriage to the Duke was a terrible mistake.

Identify three features from the list below that Portman uses to make the music suitable for this scene.

(3)

- A** Accented passing notes
- B** Atonality
- C** Diminished 7th chord
- D** Full orchestra
- E** Mainly consonant
- F** Mainly quiet dynamics
- G** Major key
- H** Motor rhythms
- I** Repeated motif
- J** Triple metre

(Total for Question 2 = 11 marks)



P 5 2 3 9 7 R A 0 5 1 6

3 Cage, Three Dances for two prepared pianos: No.1

Listen to Track 3 of the CD and refer to Excerpt 3 in the resource booklet.

(a) Identify three features of the rhythm in this excerpt.

(3)

1

2

3

(b) Describe two different types of texture heard in the excerpt.

(2)

1

2

(c) Identify which of the following rhythms is heard in bar 11 and bar 21.

(1)

- A 
- B 
- C 
- D 

(d) Explain how the pianos have been prepared to create the timbres heard in this piece.

(2)

.....

.....

(e) Identify a feature of this music that makes it suitable for dance.

(1)

.....

.....



(f) Identify three features from the list below that can be heard in this excerpt showing that it is representative of the experimental music that was being composed in the middle of the 20th century.

(3)

- A** Aleatoric
- B** Complex rhythms
- C** Exploration of sonority
- D** Influence from other cultures
- E** Modality
- F** Neo-classicism
- G** Parallel triads
- H** Serialism
- I** Use of electronics
- J** Use of piano

(Total for Question 3 = 12 marks)

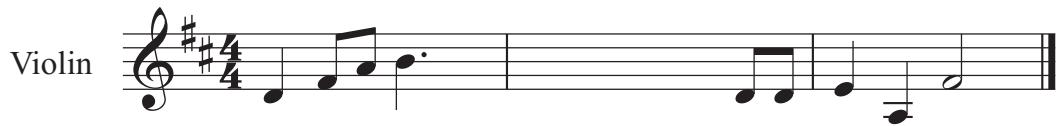


P 5 2 3 9 7 R A 0 7 1 6

4 Listen to Track 4 of the CD.

(a) Complete the melody in bars 1 and 2.

(6)



Listen to Track 5 of the CD.

The written music given below contains three errors.

(b) Identify the errors by writing a correct version of the melody on the stave below.

(3)



(Total for Question 4 = 9 marks)

TOTAL FOR SECTION A = 45 MARKS

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SECTION B

Write your answers in the spaces provided.

5 INSTRUMENTAL MUSIC

Listen to Track 6 of the CD.

Discuss how this piece is characteristic of the Baroque concerto, giving musical reasons for your answer.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(15)



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DO NOT WRITE IN THIS AREA

(Total for Question 5 = 15 marks)



**You must answer either (a) VOCAL MUSIC or
(b) INSTRUMENTAL MUSIC or (c) POPULAR MUSIC AND JAZZ**

EITHER

6 (a) VOCAL MUSIC

Evaluate Mozart's treatment of word setting and tonality in *The Magic Flute* Act One No. 4 (Recitative and Aria 'O zittre nicht, mein lieber Sohn!').

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(20)

OR

(b) INSTRUMENTAL MUSIC

Evaluate Clara Schumann's use of structure and tonality in Piano Trio in G minor, Op. 17: movement 1.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(20)

OR

(c) POPULAR MUSIC AND JAZZ

Evaluate the use of performing forces and structure in 'Cloudbusting' and 'Under Ice' from Kate Bush's album *Hounds of Love*.

Relate your discussion to other relevant works. These may include set works, wider listening or other music.

(20)



Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

If you answer Question 6(a) put a cross in the box .

If you answer Question 6(b) put a cross in the box .

If you answer Question 6(c) put a cross in the box .



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(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 35 MARKS

TOTAL FOR PAPER = 80 MARKS



Pearson Edexcel Level 3 GCE

Music

Advanced Subsidiary Component 3: Appraising

Tuesday 22 May 2018 – Morning Resource booklet

Paper Reference

8MU0/03

Do not return this Skeleton Score Booklet with the question paper.

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P 5 2 3 9 7 R A



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CD Track Listing

| Track Number | Question Number | Excerpt |
|--------------|-----------------|---|
| 1 | 1 | Bach: <i>Ein feste Burg ist unser Gott</i>, BWV 80: movement 2 |
| 2 | 2 | Rachel Portman, <i>The Duchess</i>: 'Mistake of your life' |
| 3 | 3 | Cage, Three Dances for two prepared pianos: No.1 |
| 4 | 4a | Aural Dictation |
| 5 | 4b | Aural Dictation |
| 6 | 5 | Unfamiliar listening |

Excerpt 1

Bach: *Ein feste Burg ist unser Gott*, BWV 80: movement 2

Continuo

(b) Chords?

4

(c) Cadence? (d) Vocal parts?

8

(e) Keys?

11

14

17

21

etc

Excerpt 2

Rachel Portman, *The Duchess: 'Mistake of your life'*

69

pp (a) Harmonic device? (b) Percussion Instrument?

12

80

p

22

32 (d) Non-harmonic note?

41 rit. (c) Compare with bars 19-34 accel. poco a poco

51

60 rit. ff

68 Tempo primo

75

Excerpt 3

Cage, Three Dances for two prepared pianos: No.1

$\text{♩} = 88$

Piano { $\text{♩} = 88$

Piano { $\text{♩} = 88$

5

10

15

19

p cresc.

24

p cresc.

28

p cresc. *f*

p cresc. *f*

Question 6

(a) Vocal Music

Illustrative excerpt from Mozart's The Magic Flute Act One No.4 (Recitative and Aria 'O zittre nicht, mein lieber Sohn!')

Allegro maestoso

Piano (Str. **p**, Hm., Fg. **cresc.**, Ob.)

Rezitativ
II Königin der Nacht

O zitt - re nicht, mein lie-ber Sohn! Du bist un-schul-dig.

Ob. u. Fg. (Str. **p**, Hm. **cresc.**, **f**, Str.)

15 wei - se, fromm. Ein Jüng-ling, so wie du, ver-mag am

Ob. u. Fg. (p **cresc.**, **f**, p)

19 Arie [Larghetto]

be-sten, dies tief - be-trüb-te Mut - ter-herz zu trö - sten. Zum Lei - den bin ich aus-er -

Vln. (p)

Br. u. Vc.

Sheet music for 'O zittre nicht, mein lieber Sohn!' from Mozart's The Magic Flute. The score includes parts for Piano, Strings (Violin, Viola, Cello), and Woodwinds (Flute, Oboe). The vocal line is for the Queen of the Night. The score is divided into Recitative (Rezitativ) and Aria sections. The vocal parts are in soprano range. The piano part provides harmonic support and includes dynamic markings like **p** (piano), **cresc.** (crescendo), and **f** (fortissimo). The woodwind parts (Flute and Oboe) provide melodic support in the Aria section. The vocal line includes lyrics in German, such as 'O zitt - re nicht, mein lie-ber Sohn!', 'Du bist un-schul-dig.', 'wei - se, fromm.', 'Ein Jüng-ling, so wie du, ver-mag am', 'be-sten, dies tief - be-trüb-te Mut - ter-herz zu trö - sten.', 'Zum Lei - den bin ich aus-er -', and 'Br. u. Vc.' (Bassoon and Cello).

24

- ko - ren, denn mei - ne Toch - ter feh-let mir; durch sie ging all mein Glück ver - lo - ren, durch

mf *p* Ob. Str. *tr*

30

sie ging all mein Glück ver - lo - ren: ein Bö - se-wicht, ein Bö - - -

tr Bläss. Str. *f* Str.

35

- se-wicht ent-floh mit ihr. Noch seh ich ihr Zit - tern mit

Str. *p* Fg.

39

ban - gem Er - schüt - tern, ihr ängst - li - - ches Be - ben, ihr

43

schüch - ter - nes Stre - ben. Ich muß - te sie mir rau-ben se - hen: 'Ach_ heft! ach_

Ob. *p* Str. *tr* *fp*

48

helft!
war al- les, was sie sprach; al-lein ver - ge - bens war ihr Fle - hen, denn mei - ne

54

Hil - fe war zu schwach, denn mei - ne Hil - fe, mei-ne Hil-fe war zu

61 Allegro moderato

schwach.
Du, du, du
wirst...

G. Orch.
Str. *p*

66

sie zu be-frei - en ge - hen, du wirst der Toch - ter Ret - ter

70

sein, ja, du wirst der Toch - ter Ret - ter sein.

f *p* *cresc.* *f*

(b) INSTRUMENTAL MUSIC

Illustrative excerpt from Clara Schumann's Piano Trio in G minor, Op.17:
movement 1.

Allegro moderato $\text{♩} = 152$

Violino p

Violoncello p

Piano p

13

cresc.

cresc.

cresc.

19

f

f

f

p

25

ff

ff

p

p

31

ff

ff

cresc.

cresc.

cresc.

cresc.

37

ff

ff

fp

fp

44

fp

fp

p

50

fp *p*

fp *p*

p

p

56

poco rit.

a tempo

poco rit.

a tempo

p

a tempo

fp

p

p

poco rit.

a tempo

poco rit.

a tempo

p

a tempo

fp

p

p

62

p

p

68

dim.

cresc.

cresc.

p

cresc.

cresc.

p

cresc.

(c) POPULAR MUSIC AND JAZZ

Illustrative excerpt from Kate Bush's album Hounds of Love in 'Cloudbusting' and 'Under Ice'.

Cloudbusting

$\text{♩} = 112$

Voice $\text{C}^{\#}\text{m}^7$ $\text{B}(\text{add}9)$ A^6 $\text{B}(\text{add}9)$ $\text{C}^{\#}\text{m}^7$ $\text{B}(\text{add}9)$ A^6

Backing Vocals

Balalaika

Keyboard 1

Keyboard 2

Keyboard 3

Violin 1

Violin 2

Strings mf

Percussion 1 Snare Drum

Percussion 2 High and Low Toms

Drums

5 B(add9) C[#]m⁷ B(add9) A⁶ B(add9) C[#]m⁷ B(add9)

Vox. cry - ing, you're mak - ing rain, and you're just in reach.

Bk. *mf*

Vln. 2

Str.

9 A⁶ B(add9) C[#]m⁷ B(add9) A⁶ B(add9) G[#]m

Vox. When you and sleep es - cape. me you're like my yo - yo that glowed

Bk.

Vocal sample

Kbd. 2 *mf*

Str.

Dr. *mf*

13 C[#]m⁷ B(add9) C[#]m⁷ B(add9) A⁶ B(add9) G[#]m C[#]m⁷ B(add9) C[#]m⁷ B(add9)

Vox. in the dark. What made it spe - cial made it dan - ge - rous, so I

Kbd. 2

Str.

Dr.

16

Vox. A⁶⁶ B(add9) C^{#m7} B(add9) F^{#7(sus4)}

Vox. bu - ry it, and for - get,

Kbd. 2

Vln. 2 *mf*

Str.

Perc. 2 *mf* High Tom
Low Tom

Dr.

≡

21

Vox. B(add9) C^{#m7} B(add9) F^{#7(sus4)}

Vox. but ev'-ry time it rains, you're here in my head,

Vln. 2

Str.

Perc. 2 *x x x x x x x x* *x x x x x x x x* *x x x x x x x x* *x x x x x x x x*

Dr. *x x x x x x x x* *x x x x x x x x* *x x x x x x x x* *x x x x x x x x*

Perc. 2 and Dr. sim.

Under Ice

All Synths:
Fairlight CMI

$\text{♩} = 65$
A(sus2)

Synth Pad

Synth Strings

Synth Strings

accel. $\text{♩} = 74$ $\text{♩} = 100$ accel poco a poco sim.

$\text{♩} = 100$

5 Fmaj(♯4) Dm⁹ mp

It's

sim.

9 A(sus2) Am/C D(sus2)

won-der-ful, ev - 'ry-where, so white.

so white.

J = 108

13 A(sus2) *mf* Fmaj7(#4)

The riv - er has froz - en

17 Dm9 D5/A A(sus2) Am/C

o - ver. Not a soul on the ice. On - ly me,

22 D(sus2) A(sus2) Fmaj7(#4)

skat-ing fast. (Ah.) I'm speed - ing

26 Dm7 D5/A

past trees leav - ing lit - tle lines

30 A(sus2) Am/C D(sus2) A(sus2) Am/C

in the ice, cut-ting out lit-tle lines in the ice, split-ting,

D(sus2) A(sus2) Am/C D(sus2)

split-ting sound, sil - ver heels spit - ting, spit - ting snow...

39 A(sus2) Fmaj7(#4) Fmaj7

There's some - thing mov - ing

43 Dm7 D5/A A(sus2) Am/C

un - der, mov - ing un - der ice, un - der the ice,

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